

The University of Chicago

STONE AND KIMBALL · 1893-1897
AND
HERBERT S. STONE & COMPANY
1896-1905

STUDIES IN PUBLISHING HISTORY

A PART OF A DISSERTATION SUBMITTED TO
THE FACULTY OF THE GRADUATE LIBRARY
SCHOOL IN CANDIDACY FOR THE DEGREE
OF DOCTOR OF PHILOSOPHY

1938

By
SIDNEY KRAMER

Private Edition, Distributed by
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NOTE

The following pages contain the "essential portion" of a doctoral dissertation, which since its presentation has been expanded and published in two editions--a limited edition by Norman W. Forgue (Chicago, 1940) and a trade edition by the University of Chicago Press (Chicago, 1940). The book is entitled:
A History of Stone & Kimball and Herbert S. Stone & Co., with a Bibliography of Their Publications, 1893-1905.



CHAPTER I

INTRODUCTION

Place in Publishing History

The abiding interest in the career of Stone & Kimball and Herbert S. Stone & Company, apart from the kaleidoscopic insight it affords into a past time in the bookish section of our cultural history, is that it is a good story. There remains about it an aura of the optimism which was a characteristic of the circumstances in which Herbert Stone and Ingalls Kimball began their work, and which attends youthful enterprise in any time. It is amazing that two youths, one in his 'teens, and the other barely out of them, should have become nationally prominent as publishers even before they were out of college. Herbert Stone's ten-year attempt to distribute nationally from Chicago, original editions of the best domestic and foreign work in letters is still without parallel. It is a matter of wonder that a publishing house (considering the two a continuous effort), should have lost its identity after producing important books by such Americans as Hamlin Garland, George Santayana, Harold Frederic, and Henry James; which anticipated the judgments of their tomorrow by making available here the work of George Bernard Shaw, George Moore, W. B. Yeats, Maurice Maeterlinck, Paul Verlaine, and Henrik Ibsen; and which, also, sold the books of such vastly popular authors as Robert Louis Stevenson, George Ade, Horace Fletcher, and George Barr McCutcheon.

A large majority of their three hundred book publications are classified as belles-lettres, and their three periodicals are

concerned exclusively with literature and the arts. Stone & Kimball and Herbert S. Stone & Company are identified with strictly belletristic tendencies, perhaps more than any other American publishing concern except Ticknor & Fields in New England's "Golden Day." Certainly no publisher of their own generation is remembered with more affection by American authors. Even their transitory connection with Cambridge and Boston has left its record in the literary biography of that region; while they are so frequently mentioned in the biographies and memoirs of writers who worked in Chicago in the nineties that it would be surprising to find them omitted from one such literary log. Even many members of later generations of Mid-Westerners find it necessary to cite the firms' career as a living influence in the city's cultural life. A considerable album could be made of quotations from these reminiscences and critical comments, some containing direct observations or evaluations, others mere acknowledgements, at second-hand, of a tradition. The more important of these will appear in later chapters.

Stone's work has also found a place in academic studies of American literature, not so much in connection with specific books and authors, or the Mid-West, but with that brief but completely national period of "literary self-consciousness" in which The Chap-Book was the catalytic agent.¹ This pert periodical was not only an avenue to readers for the publishers and their authors, but an actual moving force in literary production. It was, as Thomas Beer has put it, "a symptom of a rash of little magazines"²

¹ Cf. Percy H. Boynton, Literature and American Life (Boston: Ginn and Company, 1936), pp. 678, 726-27, 816; Fred Lewis Pattee, The New American Literature 1870-1930 (New York: The Century Co. 1930), pp. 15-16, 20.

² Thomas Beer, The Mauve Decade: American Life at the End of the Nineteenth Century (New York: Alfred A. Knopf, 1926), p. 97.

coming from city, town, and hamlet in every section of the country, all expressing a many-tongued desire for individual expression.

This magazine also had an audience in the field of art, bringing forward the best work of French, English, and American print-makers, and influencing advertising design by its posters. The reign of "the pamphlet and the poster movements" was brief, said Percival Pollard, perceptive critic of the nineties, "but it meant real artistic ferment, struggling growth; it was a battle for new life in our art."³ The Chap-Book was in the vanguard of both these intertwined events, and it remains the plainest evidence of the creative character of the work of Ingalls Kimball and Herbert Stone.

Herbert Stone was himself editor of The Chap-Book for most of its life, and during its heyday, was able to pursue in building the firm's booklists, the same policy of presenting the young American poets, essayists, and fiction writers, and the advance-guard of English and continental poets, novelists and playwrights, without exhibiting hostility to established reputations. After 1898, a more regional orientation also produced for a time interesting booklists. But The House Beautiful, which Herbert Stone at this time was slowly making the first successful magazine of decoration, was too specialized to feed the general booklists. This divergence of interests was one of the reasons why Herbert Stone, in 1905, abandoned the book trade, while continuing as a magazine editor.⁴

³Percival Pollard, Their Day in Court (New York and Washington: Neale Publishing Company, 1909), p. 377.

⁴During these years Herbert Stone's reputation as an editor had so grown, that Cyrus H. K. Curtis, according to Mr. W. J. H. Dailey, made repeated attempts to add Stone to his staff. Melville E. Stone Jr., his brother's associate in book publishing for several years, also turned to the periodical, becoming editor of The Metropolitan Magazine.

The coeval importance of the editor and the publisher in the production of significant literature is, by its nature, not permanent. Their attitudes and interests are only part of the limiting or helpful conditions of the specific time in which important things are written and made public. But the policy of a publishing house, a composite of the astuteness of its editorial staff, the manner of its book production, and the efficiency with which its wares are distributed, can be a consistent expression of individuality and a permanent influence in its craft. There is much evidence that the name of Stone & Kimball⁵ still holds magic among publishers. For example, both addresses so far given in the "Bowker Memorial Lectures" on publishing history, single out their work; Frederick Stokes commenting on their achievement in bringing Chicago forward as a publishing center, and Alfred Harcourt acknowledging the typographic excellence of their books.⁶ George H. Doran, another veteran of the trade, believes that although they produced "books of beauty and quality," they did not make the public conscious of their standards.⁷ That Stone & Kimball and Herbert S. Stone & Company succeeded in dramatizing the value of their imprint to booksellers and the buying public even in a measure was an anticipation of present publicity methods.

Perhaps the Stone firms receive such disproportionate

⁵The first form of the firm name is the one generally recalled, whether reference is actually made to the partnership of Ingalls Kimball and Herbert Stone, formed in Cambridge in 1893, removed to Chicago 1894, to New York 1896, when Ingalls Kimball became sole proprietor; or to Herbert S. Stone & Company, established 1896 in Chicago; in 1897 successor to most of the books of Stone & Kimball when this firm was liquidated, in 1905 sold to Fox, Duffield & Company.

⁶Frederick A. Stokes, "A Publisher's Random Notes, 1880-1935," *Bulletin of the New York Public Library*, XXXIX (1935), 856; Alfred Harcourt, "Publishing Since 1900," *ibid.*, XLI (1937), 896.

⁷George H. Doran, *Chronicles of Barrabas 1884-1934* (New York: Harcourt, Brace and Company [1935]), p. 83.

emphasis (considering their short life and lists) in discussions of the book trade in the nineties, because they were among the first to utilize the economic and esthetic conditions first operative in that decade, and in many ways glimpsed fields afterwards intensively developed by others. The most important event in American book publishing in the decade of the nineties was the passage of the International Copyright Act in 1891. The same period saw a revitalization of American book design which grew parallel to the English "Revival of Printing." These influences were more quickly manifested by the appearance of a new group of publishing houses, than by changes in the practice of the larger, longer-established concerns. Copeland & Day, Lamson, Wolfe & Company, Small, Maynard & Company of Boston; Way & Williams of Chicago; and R. H. Russell & Company of New York were the most important younger contemporaries of Stone & Kimball. As we shall see, the beginnings and endings of these firms are commingled; their books show resemblances, and there was considerable interchange of authors, but the most important single characteristic which they held in common with the first-formed Stone & Kimball was that they represented the appearance of the amateur in American publishing. That is, most members of these firms entered the business of publishing without having served an apprenticeship; all began strong on the idealistic side and weak on the practical. The lack of staying power, certainly in the case of Stone & Kimball, is more traceable to amateur beginnings, and to chance, than to lack of individual successes or to unfavorable conditions in the trade.

These young publishers, with their common background of tastes and education, were the first to combine specialization in belles-lettres with an avowed intention to issue only handsome books. This is not to say that there had not been before, well-

made American books, or houses distinguished for the literary excellence of their lists. But the joint emphasis on bookcraft and on polite literature, to the exclusion of the profitable specialties, such as schoolbooks or lawbooks, are more comparable to the contemporary developments in England and to the later growth of fine printers and cosmopolitan literary publishers in this country, than to anything previous in American book history. And the concentration on publishing of native and foreign belles-lettres in well printed and well bound editions, would not have been economically feasible while the lack of copyright protection for foreign authors permitted the country to be flooded with cheap competitive series of reprints.⁸ The second firm lived through other important trade changes which characterized the opening of the new century. Stone was not active in the great attempt to maintain published prices by boycott, organized through the American Publishers' Association and the American Booksellers' Association. He was, however, among the first to exploit the possibilities of the reprint business under copyright restrictions, and to experiment with the direct advertising which accompanied the rise of "best-sellerism."

The Stone & Kimball imprint, says the editor of Publishers' Weekly, himself a leading aficionado, "remains a mark of editorial distinction and tasteful production, one of the few imprints which holds collectors' interest, even to the most minor issues."⁹ Interest in the books of Herbert S. Stone & Company so far has been chiefly localized in Chicago. The continued approval of collectors is an appropriate commemoration of Herbert Stone and

⁸See Raymond Howard Shove, Cheap Book Production in the United States, 1870 to 1891 (Urbana: University of Illinois Library, 1937), p. 51, for details of the collapse of the cheap book publishing firms after 1891.

⁹[Frederic G. Melcher], "Four Brilliant Years," Publishers' Weekly, CXXV (January 13, 1934), 131.

Ingalls Kimball, whose career as publishers was conceived in an environment of bibliophily, and whose first publication (short of an adventure with the World's Fair), was the earliest bibliographical handbook of American first editions. The compilation of the bibliographies in this book has been as much a labor of love for the use of fellow-collectors, as the collection of data for the study of a publisher's achievement.

Sources and Method

Book publishing has been essentially the adventures of an entrepreneur among authors and printers, and the personal account, now almost the sole source, will always be the first fount for the study of publishing history. Unfortunately, none of the principals of our firm left a memoir. Advice from several people whom they employed in important capacities, from authors and manufacturers, plus contemporary information in the trade press, have supplied only part of the inner view. A series of letters written by Herbert Stone to his family between 1892 and 1905, with frequent reference to his business interests, has been very illuminating. Similar personal correspondence of Ingalls Kimball and of Melville E. Stone Jr., his brother's junior partner between 1897 and 1905, has not been preserved, and I hope this has not led me to any injustice to their contributions. I have been fortunate in having the cooperation of the Kimball and Stone families and of many friends.

Another legitimate type of inquisitiveness cannot now be fully satisfied. Many persons have exhibited a desire, well expressed by one publisher, that I should "go over the account books of the firm and put down the partnership arrangement between Mr. Stone and Mr. Kimball, the cost of manufacture in proportion to the selling price, number of copies of each title actually sold

and the number given away for review or other complimentary distribution, royalties paid to authors, profit or loss on individual titles, and all that kind of thing."¹⁰ But the office records, ledgers, and letter-files necessary for such "a miniature survey of the publishing business" have not been located in five years of search and I fear they have gone to limbo. The changes in place of publication and ownership of the firms' books and magazines, together with the lapse of thirty years since Herbert S. Stone & Company went out of business have obscured the trail.¹¹

The sources which have been most fruitful are, approximately in the order of their use: (1) Transcript of copyright entries filed at the Library of Congress under the names of Stone & Kimball and Herbert S. Stone. An obvious first step in studying

¹⁰Mr. David T. Pottinger of Harvard University Press, in a letter of June 12, 1935.

¹¹When Ingalls Kimball became sole owner in 1896, the records of Stone & Kimball were presumably taken to New York. Herbert Stone, however, kept The Chap-Book in Chicago, and must have retaken possession of some accounts relating to the books, when he was the largest buyer of copyrights at Kimball's liquidation sale in 1897. In 1898, The Chap-Book was merged into the Chicago Dial; but only fragments of correspondence relating to Stone & Kimball have been found in the files, now privately owned, of this defunct periodical. During the years Herbert S. Stone & Company published books from Chicago, offices were also maintained in London and in New York. In 1905 the Stone booklist was sold to Fox, Duffield & Company of New York. Mr. Arthur B. Haaser, then Duffield's office manager, writes that "The transaction was a straight purchase for plates and merchandise only Files, ledgers, and other business records were not included." Naturally, no such material is now in the hand of the final heir of Stone's list, Dodd, Mead & Company. In 1905 the New York office furnishings were sold to a second-hand bookdealer. I have not been able to discover from this testy individual whether any manuscript material was included along with office copies of publications. Probably not; possibly the accounts were destroyed. During the years that Herbert Stone continued to publish The House Beautiful, before 1910 in Chicago, afterwards in New York, he dispersed the autograph collection; examples are in the hands of autograph dealers and in public and private collections. Only an incomplete run of Stone publications, and few manuscripts, were included in the Library of the Late Herbert Stuart Stone. . . .Sold by Order of the Executors (New York: Anderson Galleries, December 16 and 17, 1918).

publications, the records of the Copyright Office, including the entry blanks and correspondence, have never before been put to use in studying the work of a modern publisher. (2) Advertisements of the firms; in separate leaflets, in their own magazines, The Chap-Book and The House Beautiful; in the trade press, especially Publishers' Weekly and Publishers' Trade List Annual. (3) The books themselves, examined in private collections, especially of the Stone and the Kimball families, and in public institutions, especially the Library of Congress. (4) Notices of the work of the firms and reviews of their publications in: (a) Literary-critical journals. Most productive are Dial, Nation, Bookman, and Book Buyer. (b) Book trade and printing periodicals. The best in their respective fields are Publishers' Weekly and Inland Printer. (c) Newspapers. Fullest accounts before 1900 in the Chicago Daily Record, after in the Evening Post. For New York, the Tribune is indexed for the period. (d) Periodical and book literature of the printing and publishing trades, of literary biography, and of literary history. (5) Personal sources: recent conversations and correspondence with authors, printers, illustrators, and bookbinders; and contemporary correspondence of the firms now scattered in private and public hands.

This is a bibliographic study, recording the sequence, title, contents, appearance, price, reprints, remainders, and transfers of all publications bearing the names of Stone & Kimball and Herbert S. Stone & Company, not only for their own sake, but to bring together information on the history of these firms, which is lacking in personal, manuscript and printed sources described above.¹² The books are occasionally enigmatic, but by and large,

¹²The bibliographical appendix of two hundred pages has been omitted in the dissertation; its publication has been arranged.

they tell the story as nothing else could; for they are indeed, the endproduct of the thought and dealings for which contemporary records are imperfect.

The double task has had its own rewards. First, it has determined the form and arrangement of the bibliographies, and has permitted the cross-fertilization of these records from the sources used for the history; providing, for instance, details for determination of the sequence of publication, and material of human interest for their notes. Second, it has brought the realization that for the period in which American book printing, book publishing, and book selling are separate trades--from about 1850 onwards, and corresponding roughly with the growing dominance of metropolitan over rural civilization in the United States--we have no concrete studies of individual traders in ideas comparable to the monographs on colonial printers or of imprints of regions during their progress to statehood. We do have studies and bibliographies of modern fine printers and of private presses, but such work in general is not concerned with current thought. Periodic trade lists, cumulated catalogues, statistics of copyright, and census reports of manufactures give rough approximations of the content in bulk of books published in the United States since about 1875, but such records do not easily separate out into the streams which have come from the dealers in thought--individual publishers, publishers of any specific area or limited time. Author bibliography, the study of the spread of ideas from the original fount, has a fairly consistent existence and method applied to any time or place--but the study of the means by which books are published in modern times is very incomplete.¹³

¹³Even for England, usually more concerned with trade history, the best study of a trade publisher--Geoffrey Keynes, William Pickering, Publisher (London: The Fleuron, 1924), is

Reminiscences of retired publishers will not satisfy the future historian of publishing. Case studies of particular publishers, periods, or regions will be necessary. The work of Stone & Kimball and Herbert S. Stone & Company combines to an unusual degree these three interests, and offers an exceptional opportunity to examine with some precision a brand of books of proven significance in American culture of the recent past. The conditions under which Ingalls Kimball and Herbert Stone worked are sufficiently similar to the publishing scene of today, that without straining after generalizations, it is possible to bring their experience to bear on at least two important contemporary problems. For, as O. H. Cheney remarks at the outset of his incomparable study of modern publishing economics, "The real problems of the industry are old--the older, the more real."¹⁴

First, is it possible to maintain indefinitely a publishing business dealing in works of general literature and national interest, in Chicago or elsewhere in the West while writing talents, no matter where they originate, continuously gravitate to intellectual trading posts in the East, and especially, New York? What, if any, are the special conditions under which such an enterprise can profitably continue? Second, although the closing of the

concerned with the work of a man who, a century ago, dealt largely in reprints, and is selective in its bibliographic information. A Bibliographical Catalogue of Macmillan and Company's Publications from 1843 to 1889 (London: Macmillan and Company, 1891), although merely a list of titles, is by its mere weight, a document of publishing history. Garfield Howe, Of the Making of CXXV Books (London: Garfield Howe, 1931) is the nearest approach, among all such retrospects, to critical bibliographical history. On American trade publishers, the only account at once truthful and documented, is E. Haldeman-Julius, The First Hundred Million (New York: Simon & Schuster, 1928) could not be bibliographical. E. L. Bradsher, Matthew Carey, Editor, Author and Publisher (New York: Columbia University Press, 1912), although it concerns a period before 1850, is the only historical work on American publishing which used manuscript sources as a base. Even centenary years have not brought from our leading publishing houses more than fragmentary descriptions of their past publications.

¹⁴Economic Survey of the Book Industry, 1930-31 (New York:

house of Herbert Stone was a loss to Chicago and the Mid-Western region, it offers an example of an uncompleted development from the publishing of an inspired amateur to a rounded professional and businesslike plan. To use Cheney's frame of reference again:

The growth of a house is safest when it is orderly--unless the heads know how to consolidate sudden gains. The older houses, particularly those with special departments, have naturally become stabilized at some point where, under ordinary conditions, they can depend on a certain proportion of income from back-list and special books. The newer houses pass through certain definite growth stages until they reach stability; and the history of a large proportion of publishers presents characteristic life-cycles.¹⁵

The six stages in the cycle demonstrate that a publishing house of any age must continue to grow in interests and connections if it is to continue successfully. By a combination of incidents to be detailed in later chapters, Herbert Stone's best authors and chief associates in book publishing had left Chicago by 1905, and his gallant effort could not be continued single-handed.

National Association of Book Publishers, 1931), p. 4.

¹⁵Ibid., p. 164.

APPENDIX

TABLE 1

CHRONOLOGY OF STONE & KIMBALL, 1893-1897

- 1890 Herbert Stuart Stone, ætat. nineteen, and Hannibal Ingalls Kimball, sixteen, enter Harvard College. Both join the daily Grimson, Stone on the editorial side, Kimball on the business.
- 1891 Kimball acquires printing and advertising contract with the Harvard Monthly, and attempts to draw other undergraduate publications into similar arrangements.
- 1892 Stone writes, illustrates and publishes (with his younger brother Melville Edwin Stone), Chicago and the World's Fair: A Popular Guide; compiles bibliography of American first editions.
- 1893 Firm of Stone & Kimball formed; Fair guide reprinted under advertising contract; First Editions of American Authors, with introduction by Eugene Field, published from Cambridge. Stone's Fair Guide, revised, published from Chicago. Imprint "Cambridge and Chicago" used December 1893, on first complete list, which included books of Eugene Field, Hamlin Garland, Joaquin Miller, and Kenneth Grahame.
- 1894 Herbert Stone and Ingalls Kimball, under pressure of faculty, resign from college, but remain in Cambridge to continue book business and, with Bliss Carman, to begin The Chap-Book in May. In August, magazine and books moved to Chicago.
- 1895 The big year of Stone & Kimball; publish many important American and foreign books, some of which sell well. Collected edition of Poe completed; books published in four different series; Kenneth Grahame's Golden Age appears. The Chap-Book sets off poster and pamphlet movements.
- 1896 Kimball purchases book business and moves to New York; magazine stays with Stone in Chicago. The Daily Tatler published November 7-21, edited by Kimball and Carolyn Wells.
- 1897 Stone & Kimball liquidated: 104 books had been published. Kimball enters printing business in New York, with The Cheltenham Press.

TABLE 2

CHRONOLOGY OF HERBERT S. STONE & COMPANY, 1896-1906

- 1896 Firm of Herbert S. Stone & Company formed to continue The Chap-Book, when partnership with Kimball is dissolved. Stone's summer and fall booklists include works by Richard Le Gallienne, Arthur Morrison, Gabriele D'Annunzio, George Ade, and H. C. Chatfield-Taylor.
- 1897 Stone contracts to be authorized American publisher of plays, criticism, and novels of George Bernard Shaw; becomes publisher of Horace Fletcher; sales office opened in New York, in charge of new partner, Melville Edwin Stone.
- 1898 Harrison Garfield Rhodes, chief manuscript reader and assistant editor of The Chap-Book, leaves to work in England. The Chap-Book dies during the Spanish-American War. The House Beautiful, published by Stone since 1897, now edited by Herbert S. Stone.
- 1899 The big year of Herbert S. Stone & Company; they are temporary successors to the publishing house of Way & Williams, founded in Chicago, 1895; issue fifty original publications.
- 1900 George Ade's Fables in Slang and other books very successful. Melville Stone concentrates on sales, Herbert on business management, abandoning attention to typography of books. New York office closed.
- 1901 George Barr McCutcheon's Graustark a best seller; Stone experiments with cheap reprints of earlier publications.
- 1902 The Story of Mary MacLane a literary sensation; McCutcheon's romantic novels continue popular.
- 1903 The booklist weakens, but The House Beautiful is permanently established, with Virginia Robie as assistant editor.
- 1904 Only four new books published. Herbert Stone spends eight months as Commercial Representative of the Philippine Islands, at the St. Louis World's Fair.
- 1905 Lucy Monroe, chief reader of manuscripts, leaves to be married. Only one book issued, and this with imprint of The House Beautiful.
- 1906 Booklist of 187 titles sold to Fox, Duffield & Company of New York--later Duffield & Company, and as Duffield & Green purchased in 1934 by Dodd, Mead & Company.

TABIE 3
BOOK PUBLICATIONS (104) OF STONE AND KIMBALL, 1893-1897, BY SUBJECT

Subject Categories	1893			1894			1895			1896			1897		
	Na- tive	For- eign	Total	Na- tive	For- eign	Total	Na- tive	For- eign	Total	Na- tive	For- eign	Total	Na- tive	For- eign	Total
Fiction.....	4	...	4	2	3	5	10	7	17	10	14	24	1	1	2
Poetry and Drama.....	1	...	1	7	10	17	1	7	8	1	2	3	1	1	2
Essays.....	...	1	1	2	...	2	...	1	1	...	1	1	...	...	...
Biography.....	...	...	...	...	...	...	...	4	4	...	1	1	...	...	...
Travel.....	...	...	...	...	...	...	...	...	...	2	...	2	...	...	...
History.....	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...
Sociology and Economics...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...
Philosophy and Religion.....	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...
Psychology.....	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...
Health and Hygiene.....	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...
Science and Mechanics...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...
Fine and Applied Art.	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...
Games and Sports.....	...	...	...	...	...	...	...	2	2	1	...	1	...	...	...
Juveniles.....	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...
Reference.....	3	...	3	1	...	1	...	...	...	...	...	...	1	...	1
Total.....			9			25			32			33			5

*"Native" includes Canadian writers resident in the United States.

TABLE 4
BOOK PUBLICATIONS (187) OF HERBERT S. STONE AND COMPANY, 1896-1905, BY SUBJECT

Subject Categories	1896			1897			1898			1899			1900		
	Na- tive	For- eign	Total	Na- tive	For- eign	Total	Na- tive	For- eign	Total	Na- tive	For- eign	Total	Na- tive	For- eign	Total
Fiction.....	5	7	12	7	5	12	12	3	15	21	11	31	10	9	19
Poetry and Drama.....	...	1	1	...	1	1	1	1	2	1	...	1	...	3	3
Essays.....	1	1	2	1	...	1	1	2	3	...	...	...	1	...	1
Biography.....	...	...	...	...	...	...	1	2	3	1	3	4	...	1	1
Travel.....	...	...	...	...	...	...	1	...	1	...	...	...	2	...	2
History.....	1	...	1	...	...	...	1	1	2	...	1	1	...	...	...
Sociology and Economics..	...	...	...	...	...	...	1	1	2	...	1	1	2	...	2
Philosophy and Religion....	...	...	...	...	...	...	...	1	1	1	...	1	...	...	...
Psychology....	...	...	...	...	...	...	...	...	...	...	1	1	...	...	...
Health and Hygiene.....	...	...	...	2	...	2	1	...	1	1	...	1	...	...	...
Science and Mechanics..	...	...	...	...	...	...	...	...	...	...	...	...	1	1	2
Fine and Applied Art	...	...	...	...	...	...	1	...	1	...	1	1	...	...	...
Games and Sports.....	...	...	...	...	...	...	1	...	1	1	...	1	...	...	...
Juveniles.....	...	...	...	...	...	...	3	...	3	5	...	5	...	...	...
Reference.....	...	...	...	...	...	...	1	...	1	1	...	1	...	...	...
Total.....			16			16			36			50			30

TABLE 4--Continued

Subject Categories	1901			1902			1903			1904			1905		
	Na-tive	For-eign	Total	Na-tive	For-eign	Total	Na-tive	For-eign	Total	Na-tive	For-eign	Total	Na-tive	For-eign	Total
Fiction.....	7	1	8												
Poetry and Drama.....															
Essays.....															
Biography.....															
Travel.....	1		1												
History.....	1		1												
Sociology and Economics..															
Philosophy and Religion...															
Psychology....															
Health and Hygiene....															
Science and Mechanics..															
Fine and Applied Art		3	3												
Games and Sports.....	1		1												
Juveniles.....	1		1												
Reference.....															
Total.....			15			11			8			4			1

